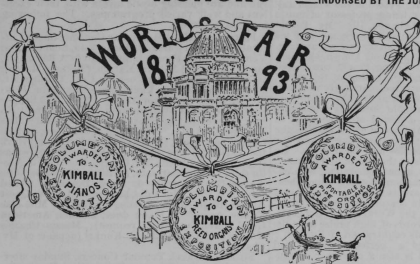


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LACHNER'S REMINISCENCES OF SCHUBERT.
from Lewinsky's "Vor den Coulissen."

(From an article by Dr. R. BERNHARD in the *Allgemeine Musik-Zeitung*.)

I usually took my dinner at the Haidvogel, a very well-known eating-house in the Stephansplatz, Vienna, a house which after a few years ceased to exist. I often found there a young man of an unusual appearance, apparently some years older than myself. There was something peculiar in his look. His face was round, fat, and somewhat bloated; his forehead projecting; his lips parted; a snub nose; and hair somewhat thin and sparing, which gave his head an original appearance. He was below the middle height, with rounded hips and shoulders. The expression of his face was not uninteresting. When he wore his spectacles—which he generally did—he had a somewhat fixed look. But if the conversation turned on music, his eyes lighted up, and his features grew animated.

This daily intercourse, and the fact that I happened to sit next to him at a concert, where his remarks on the performance attracted me, improved our acquaintance; and the evident similarity of our interests and tastes led by degrees to constant meetings, and to a close and intimate friendship.

This was Franz Schubert, a name at that time only slightly known.

I soon made acquaintance with his friends, Bauernfeld, Schwind, Randhartinger, Lenui, Anatasius Grün, Grillparzer, Castelli, Carajan, Dessauer, Feichtersleben, and others, whom I met almost daily, often at the Gasthaus of the "Stern," in the Brandstatt. At such times, the poets would read their last productions, and Bauernfeld's comedies, which were at that time much in favour with the public; and we musicians thus often found materials for composing.

Schubert and I communicated our sketches to one another, and took frequent walks in the beautiful neighbourhood of Hietzing, Dornbach, Klosterneuburg, the Kalenberg, Leopoldsdorf, etc., in which excursions we were often joined by Schwind and Bauernfeld. At that time, I lived in a house with a garden, behind the Invalidenhaus, and there Schubert frequently came. There we played for the first time his fine four-hand fantasia in F minor (Op. 108), and many others of his compositions of that date.

It was in my house, also, that his grand octet for strings and wind (Op. 166) was first performed; as well as his splendid string quartet in D minor, with the variations on "Death and the Maiden." That quartet is now universally beloved, and considered as one of the greatest in existence; but in those days it was by no means so much liked. Schuppanzigh, the great violin player, who from his age was thought hardly equal to such a task, said to Schubert at the end "There is nothing in that, my friend, but never mind—stick to your songs." Schubert's answer to this was at once quietly to collect the parts and lock them up as if for good in his desk—a piece of self-denial and modesty which would not be found in many composers of the present day.

He was hardly more fortunate with his wonderfully beautiful symphony in C. I went with him to the first rehearsal in the Hall in the Herengasse, and this remarkable work, which afterwards became so celebrated, and is now included in the repertoire of all the great orchestral societies, excited but very limited applause.

Subscribe to KUNKEL'S MUSICAL REVIEW for 1897. Contains nearly one hundred dollars worth of music during the year.

BACH'S VIOLIN DAYS.

It is a pity that historians have not thrown more light on Johann Sebastian Bach's experiences as a Violinist, says the *Viola World*. After he lost his voice, he turned his attention to the violin, and, on leaving school at eighteen, received the appointment as violinist in the ranks of the Grand Duke of Saxe-Weimar's Court Orchestra. Crowstow says this appointment could not have been either very lucrative or one that young Bach very much cared for, as in the same year (1708) we find him exchanging it for that of organist to the new church at Arnstadt. This was more to his taste, for he preferred organ-playing to fiddling. But his new duties were heavy and the pay extremely light—a not infrequent case with organists of the present day.

It was while in this position that Bach made the acquaintance of "Vivaldi's Concertos for the Violin," and determined to arrange them for the clavier-chord. When he returned to Weimar, on the invitation of the Grand Duke Wilhelm Ernest, it was to assume the post of Court Organist. He remained nine years, and was also elevated to the position of conductor of the Weimar court orchestra. While residing in Leipzig, Bach's humble apartments in the Thomas-Schule were ever hospitably open to connoisseurs and lovers of music, and quartet parties were frequently gotten up. The old man was wont to take up the viola part, and also look well after the strings. If new compositions were brought him for criticism, he would assume himself by turning their trio into a quartet, or, sweeping away the top parts, extemporize a new composition from the same bass. Then he would, in the kindest manner, point out the good points and the defects of the score.

As Frederick the Great said—"There is only one Bach!—only one Bach!"



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MUSIC AND ART IN THE SCHOOLS.

Composer E. A. MacDowell, Columbia University's new professor of music, contributes a solidly sensible paper to the recent issue of *The University Bulletin* in regard to the influence of the study of music to the modern educational life. As he declares, only a school of musical technology could supply the ideal instruction.

Until the minor instructions include some preparatory musical training in their curricula, university work in this direction is a compromise if it is to appeal to more than a very few. Music occupies a peculiar position in our culture. Without having been generally a recognized element of school or college training, it has succeeded in slipping into our lives without official recognition. The result is, that it is not generally known by specialists. In other words, our doctors, lawyers, literary and scientific men generally, know but little of the art except that it is related to them through the medium of social intercourse. The most painful ignorance is often displayed by novelists and poets when they write of music; and but few learned men, even among the very greatest, have grasped the fact that in ignoring music they have deprived themselves of one of the most precious honors granted to mankind. A man of great attainments once remarked to a friend of mine that he "understood music was pleasing to women and children, but to him it was not only boring, but positively offensive." Now, it is shameful to our civilization that a university-bred man could display such ignorance. With painting, and perhaps sculpture, it is somewhat better, and a remark such as the above would hardly be ventured upon with reference to these arts; still, before a picture is bought nowadays, an expert is generally consulted, to determine its artistic value. This state of things is all the more humiliating inasmuch as it is entirely unnecessary.

In Professor MacDowell's opinion, music and painting should both be included among the elements of liberal culture. The realization of such an educational scope is scarcely to be expected for long years to come, but Professor MacDowell is thoroughly correct in his ideas. Until music and art shall have been included in the curricula of the schools of America, the American people will not attain to musical or artistic greatness.

THE FIRST LOVE OF RICHARD WAGNER.

The biographers of the great composer have felt obliged—doubtless in order to get rid of the prejudices their idol—to pass by in silence a remarkable incident in his life. "They do not speak of this," says a writer in the *Magazin der Jugend*, "simply because it proves the ascendancy which, for some time, a girl of the accused Jewish race maintained in the heart of Wagner. Here once more the beauty of Israel's daughter exercised its irresistible charm."

About 1840 Wagner visited his sister Louise in Leipzig; she was then engaged at the theatre of that city. In the actress's room there was a dog of rather common appearance, which took up his attention so much that he did not notice the presence of a young girl, Leah David, who had come in quest of this dog, which belonged to her. Leah was a friend of Wagner's, and she was exceedingly beautiful, of the composer's own age, and in grace and sweet demeanor the best type of the Portuguese Jewess.

Mr. David was a rich man, whose delight it was to entertain the artists. Leah was his only daughter; she had early lost her mother, and she was slightly retarded by her father. Soon the relations between Leah and Wagner became affectionate, as the latter had been invited to Mr. David's evening parties. After a while, the nephew of David played several pieces on the piano, and scored a great success. The success of the young man so mortified Wagner that he went to visit to a very bitter criticism of the performance.

He himself sat down to the piano, but, by curious fatality, the more he played, the more awkward he became. Aware of his failure, he became violently bitter, and used expressions by no means polite. Thereafter, the relations between him and Leah were cooled, and he took his departure.

For two days he did not visit the Davids; but this could not last long, so he presented himself at the house of her whom he worshipped. But no one received him. The next day he received a letter from Leah, in which she said that she had married with Mr. Meyer, and told him that, after what had occurred on that evening, she did not desire to see him any more—which he took as a mark of alienation between them. This mortification of his self-esteem evidently did not conduce to make Wagner especially favorable to the Jewish American Hebrew.

Arnold Pesold, the violinist, whose portrait the *Review* presents to its readers, was born at Lebanon, Ill., Oct. 28th, 1875. Mr. Pesold is the son of talented parents, his father being professor of music at McKendree College, Lebanon, Ills. Mr. Pesold developed talent for music at an early age and his parents, determined to give him the best advantages, placed him under the late well known violinist, Prof. Ernest Spiering. Young Pesold progressed rapidly and the splendid teaching of this artist, remaining with him for three years. He was then sent to the Royal Academy at Berlin, under Joseph Szigel, a name remarkable headway under that great master, spending a period of three years in hard study with him. At the end of his studies, the young artist gave a very successful concert, and was highly praised by the critics and local press. He came direct to St. Louis in the month of February, 1886, and immediately upon his arrival, was engaged by the Choral Symphony Society. Since then, Mr. Pesold has been heard as soloist of the Choral Symphony Society and in concerts by himself. He was also soloist at the World's Fair Concerts. He has received many words of high praise from the leading musicians of this continent of Europe.

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KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts at the Fourteenth Street Theatre continue their ever increasing success, run and the management, under the direction of their excellent and well varied programmes. The following have taken place:

Forty-first Kunkel Popular Concert, Sunday afternoon, January 31st: 1. Piano solo, Schubert, (a) Voices from the Forest, impromptu in A flat major, op. 90, No. 4, (b) Moments for a Pianist (Mozart, Schubert), (c) Concert overture by Carl Tausig; Mr. Charles Kunkel, 2. Violin solo—Rhapsodie Honrogrée, Hauser; 3. Signor Guido Paroli, 4. Signor Guido Paroli, 5. Signor Guido Paroli, 6. Signor Guido Paroli, 7. Signor Guido Paroli, 8. Signor Guido Paroli, 9. Signor Guido Paroli, 10. Signor Guido Paroli, 11. Signor Guido Paroli, 12. Signor Guido Paroli, 13. Signor Guido Paroli, 14. Signor Guido Paroli, 15. Signor Guido Paroli, 16. Signor Guido Paroli, 17. Signor Guido Paroli, 18. Signor Guido Paroli, 19. Signor Guido Paroli, 20. Signor Guido Paroli, 21. Signor Guido Paroli, 22. Signor Guido Paroli, 23. Signor Guido Paroli, 24. Signor Guido Paroli, 25. Signor Guido Paroli, 26. Signor Guido Paroli, 27. Signor Guido Paroli, 28. Signor Guido Paroli, 29. Signor Guido Paroli, 30. 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THOMAS M. HYLAND, EDITOR.

MARCH, 1897.

MAURICE GRAU,

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THE EDUCATION OF MUSICIANS.

Should the musician be educated, is a question no one in his senses says an exchange, would answer in the negative, and yet a contemporary pours tons of cold ridicule on the college cup of Miss Annie Patterson, of the Royal University of Ireland, because she has had the temerity to advocate the usefulness of a general education for the musician. "The study of languages," says she, "improves the memory and enlarges the sphere of thought. Mathematics helps the brain to work in order and sequence, so to speak; physics make the senses more acute, and strengthen the intelligence." Her opponent is the opinion that a mind well stored with general knowledge is not essential to high musical powers. Of course, it is not; nor is a knowledge of Plato essential to high art, or even to digestion. One might as well ask if musical knowledge is essential to high literary powers (though many novelists might do well to study at least the technical terms of music). But, all the same, Miss Annie Patterson is partly right, in our opinion.

Let us put the question a different way. So much is written of talent and genius that we must forget all about them if we are to look at the matter steadily and as a whole. Supposing there are two men of equal musical gifts and equal musical education, what will make one superior to the other? Please don't answer "genius," because that is left out of the calculation altogether. What makes one man superior to another? Character, you answer. That would be true if we took the capability of "getting on" as a measure of ability; but we are speaking of innate superiority, quite apart from the rewards it may gain from the world. The answer is simply "brain." That being so, is it not a good thing to exercise the brain in as many directions as possible, when we will not at a moment's notice be used on other things than music be more the master of the intricacies of the art than he who has been educated in only one direction, unless it be contended that music contains all the essentials of mathematics, languages and science? There is no valid reason why a musician should be granted a charter of ignorance.

The day has gone by when the musician was a person who knew nothing outside his own art, and the modern status of modern musicians is almost entirely due to the fact that the most of them have been as well educated as ordinary well-educated citizens. Beethoven, Schubert (who was better educated than is generally admitted), Mozart and Handel could not boast of much education, it is true, but they would have been none the worse for more, but their music—that would not and could not have been better! Perhaps not; but, at any rate, it might have been the way of hard knocks—is the life story of the precious talents on absurd librettos. As a fact, the cultured person. Look at Schumann, Liszt, Wagner, Bilow, Berlioz and Mendelssohn.

Like the veriest romance says *Musical Age*, a romance, however, that has had its share of stern realism in the way of hard knocks—is the life story of Maurice Grau, manager of the Metropolitan Opera Company.

Mr. Grau's eventful career in connection with opera began in 1872, when he found himself selling opera books. No great earnest of a rise to higher planes was this—so many boys have hawked librettos to the stars in the way in after the life of the opera, with the opera house a more haunting ghost of the past.

But Maurice Grau was predestined to a theatrical career.

Born in 1849, in Brunn, Austria, near the home of the Strakosches and Maretzkes, Maurice Grau came with his parents to New York when he was five years old. He grew up in the First and Seventh Wards, went through the public school, was graduated from Free Academy, Free Academy, and then Columbia Law School and spent two years in the office of Morrison, Lauterbach & Spingarn; but the interest in opera and dramatic affairs which had been created by his association with his uncle and predecessor, Jacob Grau, led him to abandon the law before being admitted to the bar. For many years he remained in his uncle's employ in various capacities which enabled him to learn the technique of the business.

In 1872, he began with an enterprise of his own, and in conjunction with Charles A. Chizola, brought Aimee to this country. The same year he managed Rubinstein.

In 1873 he formed the Clara Louise Kellogg English Opera Company. At the same time he was busy laying plans to bring from abroad Italy's famous tragedienne, Salvini, after the life of the opera, with the opera house a more haunting ghost of the past. In 1873, made his debut under Mr. Grau's auspices at the Academy of Music. His ambition to be a metropolitan manager led him in 1874 to leave the Fourteenth Street Theatre, then called the Lyceum, which had already ruined his uncle, Jacob Grau. At the same time he engaged four companies—Aimee's Corallie Goff Opera Bouffe Company, the Selden English Opera Bouffe Company, and the great Ristori.

The venture proved unsuccessful financially, but by careful financing success recovered his strength, and after the dissolution of partnership between himself and Chizola he successfully managed Rosini, Offenbach's Capot-Paolo Maria Company, Theo. Judic and Bernhard.

The partnership with Abbey and Schoeffel, who were the company's financial backbone, was begun in May, 1887.

The firm did wonders with many artists, among whom were Patti, Behrard, Josie Hoffman, Sarasate, and many others.

To-day Maurice Grau stands among the leaders in his profession. He has been so successful throughout his career that his name is almost indelibly associated with the Metropolitan Opera Co.—one of the greatest financial enterprises that have ever, in this country, been in one man's hands to manage.

CITY NOTES.

Mr. Louis Conrath, assisted by Miss Annunziata Sabini, alto, Mr. Otto Hein, tenor, Signor Guido Parisi, violin, and Mr. Charles Kunkel, piano, gave a Soiree Musicale at Memorial Hall on the 18th ult. The following programme, consisting entirely of the works of Mr. Conrath, was rendered in the most artistic manner by the principals: 1. Piano duet (a) Monnet Moderne, (b) Mazurka, (c) Air de Ballet; Messrs. Chas. Kunkel and Louis Conrath. 2. Piano solo (a) Valse Caprice, (b) Au Soir—Nocturne, (c) Polonaise; Mr. Louis Conrath. 3. Tenor solo (a) The Little Maiden, (b) Sweetheart; Mr. Otto Hein. 4. Piano solo (a) Moment Musical, (b) Berceuse, (c) Dance of the Dryads; Mr. Chas. Kunkel. 5. Violin solo, Liebeslied; Sig. Guido Parisi. 6. Piano solo, Concertstuck in C major; orchestral accompaniment on a second piano by Mr. Chas. Kunkel. 7. Alto solo, Cradle Song; Miss Annunziata Sabini. 8. Piano solo, Concerto, in B flat minor; Mr. Chas. Kunkel; Orchestral accompaniment on a second piano by Mr. Louis Conrath.

The celebrated Spiering String Quartette, of Chicago, will be heard here in three classical concerts, the first of which will up the place Tuesday, March 9. Alfred G. Robyn will be the pianist.

Mrs. Nellie Allen Parcell, pianist, and Miss Rose Ford, violinist, gave a recital recently at Carrollton, Ill., and were received with great enthusiasm by a large and cultured audience. The local press declared it the most enjoyable concert ever given there.

E. R. Kroeger gave his second piano recital at the W. M. C. A. Hall on the 19th ult. His programme included numbers by Schubert, Chopin, Wagner and Liszt, and was thoroughly enjoyed by a select attendance. Mr. Kroeger's playing was, as usual, very artistic.

Louis Hammerstein, one of the mainstays of the Liederkranz, gave his accustomed enthusiasm and activity to the getting up of the masked ball which occurred on the 20th ult. It was pronounced the most successful and elaborate ever given by that worthy institution.

Miss Nellie Paulding and her pupils, assisted by Miss Adele McElroy and Master Fayette Ross, gave a piano recital at her residence, 3038 Lucas ave. A very interesting programme was rendered and included: 1. Piano Trio—Waltz, A minor, M. Moszkowski; by Misses Henley, Morley and Paulding. 2. Du—T—Spanish, op. 12, No. 2, M. Moszkowski; by Misses Henley and Paulding. 3. Norwegian duet, Grieg; by Misses Pierce and Paulding. 3. The Spinning Song, Wagner-Liszt; by Miss Paulding. 4. Grande Valse Brillante, op. 18, Fr. Chopin; by Miss Amanda Becker. 5. Piano Quartet—Jubel Ouverture, C. M. von Weber; Misses Paulding, A. Becker, Doerr and P. Becker.

The pupils' recital given by Mrs. Nellie Allen Parcell at Mahler's hall recently was a surprise to the friends of the scholars. Miss Rose Ford, violinist, and Miss Bertha Winslow, soprano, assisted in making the affair a success.

"As you grow in your art," said Gounod to a young poet, "you will judge the great masters of the past, and not judge the great masters of your own time. At your age I used to say 'I'; at twenty-five I said 'I and Mozart'; at forty, 'Mozart and I'; now I say 'Mozart.'"

Beethoven wrote to Czerny concerning his—Beethoven's—opinion of musical instruction. "What is sufficiently advanced, do not stop his playing on account of his little mistakes, but only point them out at the end of the piece. The pupils followed this system, which quickly forms a musician."

"Here, take my seat, lady," said the little boy on the car, as he sprang from his father's knee and doffed his hat.

The lady looked like a blush rose, the women giggled, the father signaled the conductor to stop, and a half-dozen men stood up while urging the lady to sit down.

DURING THE PREVALENCE OF LA GRIPPE.

"The following suggestions will be of value at this season. The pains of acute influenza are something indescribable, especially when associated with high temperature. Sharp, darting pains are no more severe than are the dull, heavy, and persistent pains in the muscles and bones which so often

obtain in this disease. Clinical reports verify the value of Antikanna in controlling the neuralgic and muscular pains, as well as the fever. In fact, Antikanna may now be called the sine qua non in the treatment of this disease, and the troublesome conditions following in its wake.

Relapses appear to be very common, and when they occur the manifestations are of a more severe nature than in the initial attack. Here the complications of a rheumatic type are commonly met, and Antikanna and salol tablets will be found beneficial. Antikanna may be obtained pure, also in combination with salol in tablet form.

Monogrammed Tablets mark the most approved form of medication, especially as they insure accuracy of dosage and protection against substitution. The most desirable dose is two five grain tablets, every two hours, and eight are taken. To secure celerity of effect, always crush tablets before taking."—*Medical Reprints, London.*

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"I chatter over stony ways,
In little sharps and trebles;
I bubble into eddying bays,
I babble on the pebbles." Tennyson.

Julie Rive-King.

Allegretto $\text{♩} = 112$.

The image displays a page of musical notation for a piano piece, consisting of four systems of staves. Each system includes a treble and bass staff. The notation is highly detailed, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5) and performance markings such as *ped.*, *slowl.*, *cres.*, and *leggero.*. The piece is written in 2/4 time. The first system begins with a treble staff marked *leggero.* and a bass staff marked *slowl.*. The notation includes many slurs and ties, indicating complex phrasing and articulation. The page is numbered 379 at the bottom center.

8

mf

Ped. *

Ped. *

Ped. *

Ped. *

8

CREN

Ped. *

Ped. *

Ped. *

Ped. *

8

mf

Ped. *

Ped. *

Ped. *

Ped. *

8

f

Ped. *

Ped. *

Ped. *

Ped. *

8

ff

Ped. *

Ped. *

Ped. *

Ped. *

8

dim.

p

Ped.

Ped.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with quarter and eighth notes. The piece includes a crescendo (CRES.) and a pedal point (Ped.) section. The key signature is one flat (B-flat), and the time signature is 3/4.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The piano accompaniment features a steady eighth-note bass line and chords. The vocal line has various ornaments (trills, grace notes) and fingerings indicated above the notes. Pedal markings (Ped.) are placed below the piano part at measures 1, 3, 5, 7, 9, 11, 13, 15, and 17.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and celeste. The piano part is in the lower register, and the celeste part is in the upper register. The tempo is marked 'Andante' and the key signature is one flat (B-flat major/D minor). The score includes various musical notations such as notes, rests, and dynamic markings like 'cres.' and 'rit.'. The piano part has a steady accompaniment, while the celeste part has a more melodic line. The score is divided into measures by vertical bar lines. There are also some performance instructions like 'Ped.' (pedal) and 'cres.' (crescendo) written below the piano part.

8-
a tempo.

p

Ped. Ped. Ped. Ped. Ped.

[illegible]

f *Ped.* ✱

ossia.

Ped. *Ped.* *Ped.* *Ped.* ✱

f *Ped.* ✱

ossia.

Ped. *Ped.* *Ped.* ✱

f *Ped.* ✱

ossia.

Ped. *Ped.* *Ped.* *Ped.* ✱

f *Ped.* ✱

ossia.

Ped. *Ped.* *Ped.* ✱

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#). The time signature is 2/4. The score includes fingerings (1-5) and breath marks (asterisks). The piece concludes with a final cadence.

5 1 3 2 4 1 3 1 3 1 3 1 3 5 4 3 1 4 3 2 1 3 4 5

cres.

rit.

Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

8

cres.

Ad

Ped. * Ped. * Ped. * Ped. * Ped. *

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line consists of simple chords and single notes. The score is divided into four measures, each with a key signature change indicated by a star symbol. The first measure has a key signature of one sharp (F#), the second and third measures have a key signature of two sharps (F# and C#), and the fourth measure has a key signature of one sharp (F#). The tempo is marked "Allegretto".

First system of musical notation. The right hand features a complex melodic line with numerous fingerings (1-5) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) are placed below the bass staff. Dynamics include *cres.* and *p*.

Second system of musical notation. Continues the melodic and harmonic development. Pedal markings are present. The system concludes with a final chord and a fermata.

Third system of musical notation. The right hand has a more active melodic line. Pedal markings are present. Dynamics include *cres.* and *p*.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Pedal markings are present. Dynamics include *mf*.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Pedal markings are present. Dynamics include *cres.* and *p*.

8

mf Ped.

8

f Ped.

8

ff Ped.

8

dim. Ped.

8

p Ped.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling marks.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings, crescendo, and piano markings.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling marks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings, crescendo, and presto markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings, piano, and fortissimo markings.

MAGYAR.

Hungarian Dance.

Johannes Brahms.

Allegro. $\text{♩} = 138$.

Secondo.

The musical score is for the second movement of Johannes Brahms' 'Magyar' (Hungarian Dance). It is written for piano and violin. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 14. The second system contains measures 15 through 28. The piano part is characterized by a strong, rhythmic bass line, often using triplets and sixteenth notes. The violin part provides a melodic counterpoint, featuring various ornaments and dynamic markings such as *f* (forte), *p* (piano), *cres.* (crescendo), *poco rit.* (poco ritardando), and *a tempo.* (return to tempo). The score concludes with a final cadence in measure 28.

MAGYAR.

Hungarian Dance.

Johannes Brahms.

Allegro. ♩ 138.

Primo.

The musical score is written for piano and left-hand accompaniment. It consists of five systems of staves. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The first system is marked 'Primo.' and includes a 'Ped.' (pedal) marking. The second system includes a 'leggero.' (lighter) marking. The third system includes a 'f marcato.' (forte, marked) marking. The fourth system includes an 'a tempo.' marking. The fifth system includes a 'Dopo rit.' (after the tempo) marking. The score is numbered '420.6' at the bottom.

Musical score for a piano piece, labeled "Secondo." and page number "4". The notation is in bass clef with a key signature of two sharps (F# and C#). It consists of six systems of music. Each system has a right-hand part (treble clef) and a left-hand part (bass clef). The right-hand part features various chords and melodic lines, often with fingerings indicated by numbers 1-5. The left-hand part consists of a steady eighth-note accompaniment. Dynamics include *f*, *mf*, and *ff*. Pedal markings (Ped.) and asterisks (*) are used throughout. The piece ends with the number 1420.0.

Giocoso.

Primo.

5

The musical score consists of six systems of staves. The notation includes various musical elements such as notes, rests, dynamics (e.g., *f*, *mf*, *ff*), and fingerings (e.g., 1, 2, 3, 4, 5). Pedal markings (Ped.) are present throughout the piece. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first system begins with a treble clef and a key signature change to two sharps. The second system continues the melody and accompaniment. The third system introduces a *cres.* (crescendo) marking. The fourth system features a *ff* (fortissimo) dynamic. The fifth system includes a *f* (forte) dynamic. The sixth system concludes the piece with a *f* dynamic and a final cadence.

Secondo.

First system of musical notation (Bass and Treble clefs). The bass line includes dynamic markings *p*, *cres.*, and *ff*. Pedal points are indicated by "Ped." and asterisks. Fingerings are shown with numbers 1-5.

Second system of musical notation. The bass line starts with a forte *f* dynamic. Pedal points and fingerings are indicated throughout the system.

Third system of musical notation. The bass line includes *cres.* and *p leggiero.* markings. Pedal points and fingerings are indicated.

Fourth system of musical notation. The bass line starts with a forte *f* dynamic and includes a *p poco* marking. Pedal points and fingerings are indicated.

Fifth system of musical notation. The bass line includes *rit.*, *a tempo.*, and *Presto.* markings. The system concludes with a double bar line. Pedal points and fingerings are indicated.

Primo.

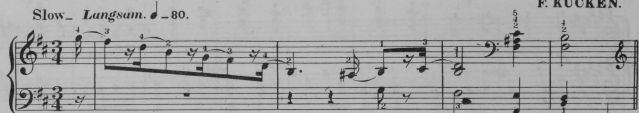
7

THE MAID OF JUDAH.

DAS MÄDCHEN VON JUDAH.

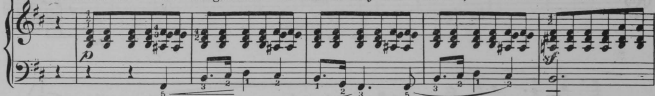
F. KÜCKEN.

Slow. Langsam. ♩ - 80.



3. Es klir-ret die Ket-te ein wid-rig Ge-tön, Am Ar-me der
 2. Wo sind sie die Söh-ne rom-al-ten Ge-schlecht! Ge-ful-len in
 1. Ver-stummt ist die Har-fe, die Sai-ten ent-zwei Das Wünschen und
con dolore.

1. The harp is now si-lent, the strings rent in twain, The hearts se-cret
 2. Where are they the chil-dren of thy hon-ored race! They're fal-len in
 3. The arms of our daugh-ters in chains they are bound, The once fair and



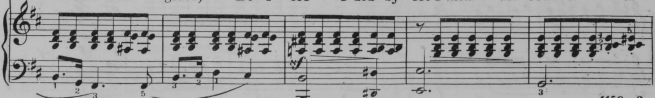
3. Töch-ter einst bli-hend und schön. Die Ta-ge sind dun-kel voll
 2. blu-ti-gen fins-tern Ge-feht! Die Stadt liegt in Trümmern ver
 1. Sch-nen des Her-zens vor-bei; Bang' flat-tert der Vo-gel von

1. long-ings no long-er re-main. The timid bird is droop-ing not
 2. bat-tle to save their dis-grace. The town lies in ash-es de-
 3. bloom-ing are bowd to the ground. The day now seems drear-y and



3. Grau-en die Nacht In Knecht-schaft das Fein-des der Ju-de ver-
 2. wai-set das Thal Er-füllt von der blu-ten Er-schla-ge-nen
 1. Net-zen um-stellt Stirbt hin wenn ge-fes-selt der Ju-ger ihn

1. up-ward it flies, En-snared by the fow-ler it flut-ters and
 2. sere-d the plain, In gore they are ly-ing, the brave that were
 3. child-as the grave, De-ri-ded by foe-men the Jew is a



3. lacht. O Fa - ter-land süß, O Fa - ter-land mein! Könnst 3
 2. Zahl. O Fa - ter-land süß, O Fa - ter-land mein! Wann
 1. hält. O Fa - ter-land süß, O Fa - ter-land mein! Wann

con espress.

1. dies. O Fa - ther-land dear, O Fa - ther-land mine I
 2. slain. O Fa - ther-land dear, O Fa - ther-land mine 0
 3. slave. O Fa - ther-land dear, O Fa - ther-land mine The

poco ritenuto. A

3. ich nur im To - de ver - ei - net dir sein! O Fa - ter-land
 2. wird dir Je - ho - va ein Ha - che - gott sein! O Fa - ter-land
 1. wirst Du doch wie - der die Ruh-stätt mir sein! O Fa - ter-land

sempre cres. con molto passione.

1. ne'er shall re - pose on thy bo - som a - gain. O Fa - ther-land
 2. when will Je - ho - vah to vengeance in - cline! O Fa - ther-land
 3. grave will u - nite us I then shall be thine. O Fa - ther-land

dim.

3. süß, O ... Fa - ter-land mein! Könnst ich nur im To - de ver-
 2. süß, O ... Fa - ter-land mein! Wann wird dir Je - ho - va ein
 1. süß, O ... Fa - ter-land mein! Wann wirst Du doch wie - der die

1. dear, O ... Fa - ther-land mine, I ne'er shall re - pose on thy
 2. dear, O ... Fa - ther-land mine, O when will Je - ho - vah to
 3. dear, O ... Fa - ther-land mine, The grave will u - nite us I

dim.

f cres. ff

poco ritenuto.

3. ei - - - net mir sein!
 2. Ha - - - che - gott sein!
 1. Ruh - - - stätt mir sein!

1. bo - - - som a - gain.
 2. ven - - - geance in - cline!
 3. then - - - shall be thine.

a tempo

ZETA PHI MARCH.

3

Revised by the author.

J. L. Hickok.

Tempo di marcia $\text{♩} = 120$.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tempo di marcia' with a quarter note equal to 120 beats per minute. The score is divided into five systems, each with a piano (right) and bass (left) staff. Dynamics include *f* (forte) and *dolce* (softly). Pedaling is indicated by 'Ped.' with a star symbol. Fingerings are shown with numbers 1-5. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. The first system ends with a repeat sign. The second system includes a *dolce* marking. The third system includes a *f* marking. The fourth system includes a *f* marking. The fifth system includes a *f* marking. The score concludes with a final chord.

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Trio.2

Trio.

Allegretto

f.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The musical score for 'The Little Boat' is written for piano. It consists of two staves, a treble staff and a bass staff, both in 3/4 time. The key signature has one flat (B-flat). The piece is marked with a tempo of 'Allegretto' and a dynamic of 'mf' (mezzo-forte). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. There are also performance instructions like 'Ped.' (pedal) and 'mf' (mezzo-forte) placed below the bass staff. The piece ends with a double bar line and a repeat sign.

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in 2/4 time. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The score is divided into three measures. The first measure has a 'Ped.' (Pedal) marking below the Bass staff. The second measure has a 'Ped.' marking below the Bass staff and a '*' (Crescendo) marking below the Treble staff. The third measure has a 'Ped.' marking below the Bass staff and a '*' (Crescendo) marking below the Treble staff. The score is numbered '8' at the beginning.

3 2 4 5 5 1 5 1 4 2 3

f

Ped. Ped. ☆ Ped. ☆ Ped. Ped. Ped. ☆

Musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) are present throughout the score.

System 1: Ped. Ped. Ped. Ped. Ped. Ped.

System 2: Ped. Ped. Ped. Ped. Ped. Ped.

System 3: *dolce.* Ped. Ped. Ped. Ped. Ped.

System 4: Ped. Ped. Ped. Ped. Ped. Ped.

System 5: Ped. Ped. Ped. Ped. Ped. Ped.

System 6: Ped. Ped. Ped. Ped. Ped. Ped.

Additional markings: *cres.*, *f*, *2.*, *1.*, *2.*, *3.*, *4.*, *5.*, *6.*, *7.*, *8.*, *9.*, *10.*, *11.*, *12.*, *13.*, *14.*, *15.*, *16.*, *17.*, *18.*, *19.*, *20.*, *21.*, *22.*, *23.*, *24.*, *25.*, *26.*, *27.*, *28.*, *29.*, *30.*, *31.*, *32.*, *33.*, *34.*, *35.*, *36.*, *37.*, *38.*, *39.*, *40.*, *41.*, *42.*, *43.*, *44.*, *45.*, *46.*, *47.*, *48.*, *49.*, *50.*, *51.*, *52.*, *53.*, *54.*, *55.*, *56.*, *57.*, *58.*, *59.*, *60.*, *61.*, *62.*, *63.*, *64.*, *65.*, *66.*, *67.*, *68.*, *69.*, *70.*, *71.*, *72.*, *73.*, *74.*, *75.*, *76.*, *77.*, *78.*, *79.*, *80.*, *81.*, *82.*, *83.*, *84.*, *85.*, *86.*, *87.*, *88.*, *89.*, *90.*, *91.*, *92.*, *93.*, *94.*, *95.*, *96.*, *97.*, *98.*, *99.*, *100.*

SEVILLE.

3

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No. 2

Moderato. $\text{♩} = 132$.
Con sentimento.

The musical score is written for piano and bass. It consists of five systems of staves. The first system has six measures, the second and third have six measures each, the fourth has six measures, and the fifth has six measures. The music is in 3/4 time and key of B-flat major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Pedal markings (Ped.) are present throughout the piece. The score is edited by Kullak and published by Kunkel Bros. in 1892.

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1393-4

First system of musical notation, featuring a treble and bass staff. The bass staff includes a *ped.* (pedal) marking with a star symbol. The system contains seven measures of music with various fingerings indicated by numbers 1 through 4.

Second system of musical notation, featuring a treble and bass staff. The bass staff includes a *ped.* (pedal) marking with a star symbol. The system contains seven measures of music with various fingerings indicated by numbers 1 through 4.

Third system of musical notation, featuring a treble and bass staff. The bass staff includes a *ped.* (pedal) marking with a star symbol. The system contains seven measures of music with various fingerings indicated by numbers 1 through 4.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes a *ped.* (pedal) marking with a star symbol. The system contains seven measures of music with various fingerings indicated by numbers 1 through 4.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes a *ped.* (pedal) marking with a star symbol. The system contains seven measures of music with various fingerings indicated by numbers 1 through 4.

con fluco.

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱

Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *cres.* (crescendo). Pedal markings "Ped." with a star symbol are placed below the bass staves. The piece concludes with a double bar line and a final "Ped." marking.

Merrily I Roam.

3

(ZIGEUNERLEBEN.)

WALTZ.

Words by

Harry B. Smith

German

E.A. Zuendt.

Music by

Geo. Schleiffarth

Moderato. ♩ — 92. 4 3 5

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *or thus* Ped. * Ped. Ped. *

Quasi recitativo.

Mit der Gui.tar zieh lustig ich hin. aus,

Streife froh

Land ein, Land aus;

In

With cas. ta. net, gui. tar and tambourine

Roam I through

the woodland green,

And

Ped. 689 - 8 * Ped. * Ped. *

4
meinem dunklen Haardergoldschmuck klingt, Rings um mei-ne Grös-se bring! Ah! Le-ben,
cresc.

tinkling bright coins sparkling in my hair, Tell my com-ing here and there. Ah! Life's so

Ped. * *rit.* * *Ped.* *

niess, froh und frei! In dem Land ü-berm Strand Zi-
sweet, gay and free. On the sea, o'er the lea Yes,

Ped. * *Ped.* * *Ped.* * *Ped.* *

-geunermädchen ist be-kannt! O die Welt, die Welt ist schön!
gipsy life is gay and free. All the world belongs to me,

Ped. * *Ped.* * *Ped.* *

Tempo di Valse. C. - 80 Vo-gel-gleich flieg' ich aus,
Like a bird do I roam,

Su - che mir im Wald mein Haus,..... Fühl' das Herz..... mir so 5.

Na - ture's fair - est nooks my home..... With a heart..... light as

leicht..... Je. des Leid ist weg - ge - scheucht!..... In dem Land.....
mf

air..... Hap - py eye and free from care..... By the sea.....

ü - ber'm Strand..... Da bin ich rings um be. kannt..... Wo ein
cresc.

o'er the lea..... All are known a - like to me..... As I

Lächeln mir blüht, Da er. klingt mein frohes Lied! O Le. ben, so süß, so frei!.....

wander a long, oft I trill a mer-ry song Ah! Life is so sweet and free.....

Giocoso.

Tra la la la la la la la Tra la la la la la la la

Giocoso.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Ze. . phyr leicht beschwingt Dufte Grösse bringt Wo's ringsumher blühet und glänzt.

Ze. . phyr light that blow, Flowrets bright that grow, All have welcome and greeting for me.
 Tra la la Tra la la la la la Tra la la la la la Tra la la

cres.

Tra la la la la la Tra la la la la la Li

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Ze. . phyr leicht beschwingt Dufte Grösse bringt Wo's ringsumher blühet und glänzt.

Ze. . phyr light that blow, Flowrets bright that grow, All have welcome and greeting for me.
 Tra la la Tra la la la la la La la Tra la la la

cres.

Deciso.

mf *f* *ff*

Ped. Ped. Ped. Ped. Ped.

Mir läch . elt aus dem

The brook's bright glass says

p *p*

Ped. Ped.

Bach - mein Bild, Mir läch . elt man . cher Mund;..... Der Wind mit

that ' I'm fair, And lips have said so too..... I see my

Ped.

mei . nen Lo . cken spielt Manch Aug' thut Lie . be kund Doch

wav . ing, ra . ven hair, My eyes of dus . ky hue..... But

Ped. Ped.

8 *nein! Ich will sie ken - nen nicht, Will noch manch schö - nen Tag*

love I know not, Nor would know for man - y, man - y a day.....

Mich freu - en im tie - ben Son - nen - licht So lan - ge mir's so hold sein
 No, bet - ter be blithe and gay and free, And glad - ly will I while I

mag *Die Sai - te klingt!*
mf
 may The life I love,

Das Vög - lein singt, Das Blüm - chen, es winkt: Halt!.....
mf *f ad lib.*
 The birds a - bove All whis - per to me: stay.....

Tempo 19

Fo - gel - gleich flieg'ich⁹

Like a bird..... do I

Tempo 19

aus..... Sü - che - mir im Wald mein Haus..... Fühl das Herz.....

roam..... Na - tures fair - est nooks my home..... With a heart.....

... mir so leicht..... Je - des Leid ist weg - ge - scheucht..... In dem

light as air..... Hap - py aye and free from care..... By the

Land..... ü - ber'm Strand..... Da bin ich rings um be - kannt..... Wo ein

sea....., o'er the lea....., All are known a like to me..... As I

10 Lächeln mir blüht Da er- klingt mein frohes Lied! O Le-ben, so süß so frei! O wo

wan-der a long oft I trill a mer-ry song Ah! life is so sweet.... and free-is so

froh und frei..... O Le-ben, so froh und frei..... Wo ein

cres... cen... do... gey and free..... Ah life is so gay and free..... As I

Lächeln mir blüht Da er- klingt mein frohes Lied O Le-ben, so süß.... so

wan-der a long, oft I trill a mer-ry song Ah! life is so gay.... and

frei, So froh und frei, So froh und frei!.....

ff free, so gay and free, so gay and free.....

MAJOR AND MINOR.

Many teachers just play the lesson over for the pupil and then say (like Bach): "It must sound like this." This is sufficient for advanced pupils only; for all others much more instruction is necessary, viz., what is to do in order that it may "sound like this."

Whether it is always necessary to play the whole, or perhaps very lengthy, piece over for the pupil, or a few single isolated passages are often sufficient to put the way for a thorough understanding.

Sometimes, when we have a strange piece rather difficult to understand, (for example, the first pieces of Bach, Schumann, or Chopin), it is necessary to play the whole piece over, and then to make use of it, at other times, however, it is a good plan to let the pupil work his way alone, a little help, perhaps, in the beginning, and the making of a new piece, and afterwards give him the necessary directions or perhaps practical help by playing it all over for him.

It is also a good idea to allow advanced pupils to take up a piece and work it up entirely to the best of their ability, until they play it correctly, in their own estimation, and until they do not see anything new in it; then let the teacher's judgment and experience exert their influence upon the work. During the first year the teacher should play nearly everything over repeatedly.—Keeffe.

Mlle. Antoinette Trebelli, daughter of the famous Mme. Trebelli-Bettini, arrived from Australia a short time ago at San Francisco, for a fortnight's rest before beginning an American concert tour. She has a soprano voice, which is said to be notably good. She has just completed a tour of Cape Colony, Natal, the Transvaal, Tasmania, South Australia, New South Wales, Queensland, and New Zealand. Mlle. Trebelli's mother, whose voice was a superb mezzo soprano, and whose comparatively recent death is well remembered, was one of the best known opera singers who ever lived in this country. Mme. Trebelli's real name was Zella Gilbert, and she was born in Paris in 1858. Her debut was made at Madrid, where she sang *Don Juan* to *Almaviva* of Signor Mario, in "Il Barbiere di Siviglia." She made her London debut in 1882 as *Orsini* in "Lucrèce."

We lack the folk-song, the home music, instilling into children from their boyhood a love of music. Since this lack of home music is so pronounced, there must be compensation for it in some way, says the *Song Journal*, and there will be, but the question is as to the quality of the music. It is an instinct of childhood and of happiness to express itself in music; so the laborer whistles the questionable street song, the child sings the most forgotten songs, while the sister sings the music she is taught in the higher school grades. The point is, are these songs in general of a nature high enough above the common street-songs to warrant a hope for the sufficient advance of musical culture through this, its most powerful agent?

Courtesy between teacher and pupil is an excellent thing to maintain as an exchange, even when the pupil is given up or the teacher changed. A gracious recognition by a teacher of the improvement a former pupil is making under another teacher is always appreciated by the pupil and the teacher; nor should a pupil neglect to acknowledge all that was good in the instruction and criticism received from a former teacher. It is well to be said in the olden time that musical people were a jealous lot; indeed, they were called narrow-minded—didn't know anything outside of music, etc. If that was true, it does not appear to be so in these good days. Musical people are very friendly with each other. There is much *esprit de corps* in fact, they are really becoming classed by their fellow folks. The many musical conventions and summer music-schools held at this good fellowship.

According to Jean Kleczynski, the following are the most practical directions as to expression which Chopin often repeated to his pupils: "A long note is stronger, as is also a high note. A dissonant is stronger, and equally so, a note used to be said in the olden time that musical people were a jealous lot; indeed, they were called narrow-minded—didn't know anything outside of music, etc. If that was true, it does not appear to be so in these good days. Musical people are very friendly with each other. There is much *esprit de corps* in fact, they are really becoming classed by their fellow folks. The many musical conventions and summer music-schools held at this good fellowship."

In Italy, as elsewhere, the most popular of Wagner's operas is "Lohengrin," which has so far had 809 performances. "Tannhauser" has had 169; "Tristan" 77; "Flying Dutchman," 61; "Die Meistersinger," 53; "Götterdämmerung," 23. His two greatest works—"Siegfried" and "Tristan"—are as yet unknown in musical (or unmusical) Italy.

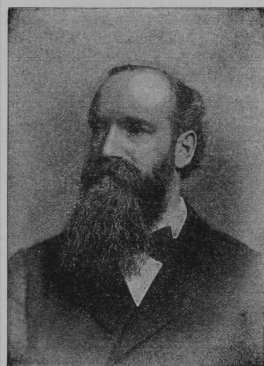
CLARENCE EDDY.

It would be difficult to name a distinctively American artist of any period who has more worthily borne the banner of American musicianship through the crisis and confusion of the present time than has Mr. Eddy during his recent sojourn abroad; impossibly, perhaps, to specify one whose abilities and achievements could command more attention or exert a brighter lustre upon the musical progress and development of his own country.

Mr. Eddy's appearances in connection with musical events of many of the most important cities of Rome, Milan, London, and other European capitals, together with the exceptionally flattering recognition accorded him by the most illustrious musician and artist, is a matter of history—a matter for Americans to be proud of.

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Mr. Eddy's recent playing in St. Louis was a great musical treat, and won him a host of admirers.



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The Action is Kilgen's Tubular Pneumatic, which connects the key desk with the Organ, by means of tubes, averaging sixty feet in length, which are placed under the floor of the choir loft.

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1 Flute, 8 feet. 1 Flute, 4 feet.
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Miss Lillian Russell will be next season in a new opera comique, entitled "Mme. Sans-Gene." The book, which it is understood, follows the lines of the Baron's play, is by Henry Hamilton, one of the authors of the "Sporting Duchess," and the music by Ivan Caryll.

Mascagni has sold the right of bringing out his latest opera, "Iris," a Japanese fairy story, with text by Luigi Illica, to the London Opera for 42,000 marks, or over \$100,000.

The death is announced of Joseph W. von Wasielewski, who will best be remembered by his excellent literary works on Schumann. He was leader of the orchestra at Dusseldorf at the time when Schumann was Kapelmester in that town.

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A few reasons why people should use it:

No. 1. Water is the most important substance taken into the system. It makes the principal element in the blood-forming process, consequently should be absolutely pure.

No. 2. More ailments and diseases arise from drinking impure water than from any other known cause.

No. 3. When you drink Crystal Water you know that you are not drinking germs of disease.

No. 4. By constantly drinking an absolutely pure water, one of the greatest dangers incident to modern life is obviated.

No. 5. No Spring water is absolutely pure; you never can tell what drainage is percolating it.

No. 6. Crystal Water is the only water on the market to-day of absolute purity, and that will stand every scientific test.

No. 7. Any sewage emptying into a public water supply from a locality where there has been Typhoid Fever places your health in great peril.

No. 8. Filters are powerless to purify an affected water. They only concentrate and multiply the bacteria instead of reducing them.

No. 9. The most dangerous impurities in water are those which are invisible to the eye. Clearness is desirable, but it is no test for purity. Filters clarify but do not purify. Chlorides, Lime, Albuminoid Ammonia, Nitrates and Organic matter are present in the clearest water, and yet are all productive of disease.

No. 10. Crystal Water is a reviver and regenerator of cell structure. It dissolves impurities and places them in solution to be eliminated from the system. Holding nothing in solution, and being absolutely pure, it is the greatest solvent procurable.

No. 11. No protection against disease is so reliable, especially in diseases like Typhoid Fever, Diphtheria, Malaria and Cholera, as Crystal Water. It will save them from many ills and sicknesses.

No. 12. Children should not be allowed to drink anything but Crystal Water. It will save them from many ills and sicknesses.

No. 13. We make the broad claim, that in Crystal Water we have the best drinking water on earth.

No. 14. For people who have a tendency to Dropsy or Kidney disease, nothing is better than pure Crystal Water.

No. 15. Ladies who wish to have a good complexion should bathe their faces in Crystal Water. It cleanses the delicate pores of the skin, and gives a softness and brightness that nothing else will give.

All products of the Crystal Water Company have for a basis Pure Crystal Water, combined with the purest ingredients, thereby producing the most healthful drink.

CRYSTAL GINGER ALE

Is the finest, purest and most aromatic Ginger Ale in the world. As a tonic, it is unsurpassed. Try it, and you will think you are drinking the most delicious nectar.

CRYSTAL LIME

Is the most delicious sparkling Mineral Water ever offered to the public. It is free from disease germs.

Free from Lime, Ammonia, and Mineral impurities.

Free from Organic matter.

It is especially wholesome when taken with meals. It aids digestion, and creates a healthy appetite. It is pure, delicious, soft, and health-giving. It is the cheapest and best; best because it is pure. Packed in 34 and 50 quarts to a case, and packed in 48 and 100 pints to a case. Every family should have a case in their house.

CRYSTAL LITHIA

Both still and sparkling, is recommended by all the most prominent Physicians of this country as a sure remedy in cases of Uric Acid, Gravel, Rheumatism, Gout, Stone in the Bladder, and incipient Diabetes. This valuable remedy, as produced by the Crystal Water Co., is superior to all others because it is made from absolutely pure water, and ten grains of pure Lithia to the gallon. Look at the analysis of Spring Lithia. They are full of solids and organic matter. Every grain of these solids, many of them extreme irritants, have to pass out of the system through the kidneys, increasing the inflammation which the Lithia is intended to allay. By using Pure Crystal Lithia, the system gets nothing but that which is beneficial, with the result—entirely rapid recovery. Always ask for Crystal Lithia, still or sparkling. It is always pure and reliable.

CRYSTAL SELTZER AND VICHY, (in Siphons).

As put up by the Crystal Water Company, are superior to all others. Why drink impure water in the form of Seltzer and Vichy when you can get it absolutely pure?

Crystal Lemon Soda, Cream Soda, Orange Phosphate, Wild Cherry Phosphate, Birch Beer, Sarsaparilla, and Lemon Soda, are the purest and most aromatic drinks ever offered to the public. They are invigorating and health-giving.

Order from your Grocer, Druggist, or from the Company direct. Office and works corner Channing and Franklin Aves., St. Louis, Mo.